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Departmental Guidelines for Evaluation, Tenure, and Promotion

I. Statement of Purpose

The Department of Fine and Performing Arts (DFPA) accepts the 2009 revision of the Loyola University Faculty Handbook as the basis for hiring, evaluating and granting of tenure and promotion to its faculty. The purpose of this document is to attune those general principles to the specific conditions of the faculties teaching in the DFPA's divisions of fine arts, dance, music and theatre. For the purposes of this document, the term "division" designates an academic discipline within the DFPA. It addresses the responsibilities of the faculty, Tenure and Promotion Committee, Chairperson and faculty member in the assessment process. It also outlines the departmental processes for tenure and promotion.

II. Ranking Criteria within Tenure and Promotion

In the granting of tenure and promotion, the department complies with the general standards and requirements set forth in the Faculty Handbook. It also complies with the policies of the relevant professional associations to which faculty belong in the pursuit of their professional careers.

A. Associate Professor

Because the department views the promotion to Associate Professor as an integral part of the tenure granting process, the same criteria are applied to both though they are debated and acted upon independently. The rank of Associate Professor is ordinarily awarded only to a faculty member who:

- ◆ has a sustained record of excellence in teaching
- ◆ has achieved regional, recognition for a record of excellence in scholarly research and/or creative work
- ◆ has made an ongoing contribution to the department and/or the university
- ◆ is most likely to continue his/her development as a scholar and/or artist and a teacher

B. Full Professor

The rank of Professor is ordinarily awarded only to a faculty member who:

- ◆ has a sustained record of excellence in teaching
- ◆ has achieved, national or international recognition for a record of excellence in scholarly research and/or creative work (Because Chicago is a major arts center in the United States, creative work done in highly recognized venues in Chicago is considered national)
- ◆ has made an ongoing contribution to the department and the university
- ◆ is most likely to continue his/her development as a scholar and/or artist and a teacher

The procedure for assessment for promotion to full professor may begin no sooner than five years after the grant of rank of Associate Professor. Criteria remain essentially the same in the categories of service and teaching, although the standards of evaluation are more stringently applied. There must also be a substantial

record of publications or the equivalent in the relevant area of expertise. These must reflect quality, quantity and receive substantial external peer review as well as internal support. Evaluations must be solicited from no fewer than four outside institutions or relevant authorities.

I. Tenure and Promotion Review Process

A. The Tenure and Promotion Committee

The Tenure and Promotion Committee is comprised of all full-time tenured faculty in the candidate's division plus one representative from each of the other departmental divisions appointed by the department chairperson. In cases in which there are no tenured faculty members in a division, the Tenure and Promotion Committee should consist of at least three, preferably five, voting members, who are representatives from the other divisions in the department. Recommendations for these qualified representatives will be solicited from faculty in the candidate's division and selected by the chairperson.

In the case of promotion to full professor the members of the Tenure and Promotion Committee must be of the rank of full professor. This voting body should consist of at least three, preferably five, voting members, at least one of whom must be from the candidate's discipline. If the DFPA does not have the required number and composition of full professors to serve on the voting body, the department chairperson, or the designated chairperson of the voting committee in cases where the candidate is the chairperson, should seek qualified representative(s) from outside the department or university.

Recommendations for these qualified representatives will be solicited from faculty in the candidate's division and selected by the chairperson.

When possible, the composition of the Tenure and Promotion Committee at the time of a particular candidate's tenure review should be the same as it was at the time of that candidate's mid-probationary review to allow for consistency. The Tenure and Promotion Committee should be available to serve as mentors as the candidate moves toward tenure.

B. Criteria and Guidelines

Considering the university's commitment to "improving the quality of each unit and excellence in scholarship", the DFPA stresses the importance of academic research and views the developing scholar within the context of effective and dynamic teaching. A teaching scholar is one who maintains competence in a field of learning and critically relates his/her discipline to the learning needs of students. This includes not only formal lectures, but also the entire range of faculty/student relationships outside the classroom. Whereas teaching and research are complementary endeavors, the third aspect, service, is also considered a significant consideration in the assessment of applications for tenure and promotion. The department recognizes the University's commitment to research, but because of its undergraduate constituency, sees teaching and dedication to the welfare of the student its own primary commitment. Of on-going concern is the versatility of a teacher's skills and the extensive time committed both within and without the classroom. The proportionate weight given each of these three categories may fluctuate depending upon the changing standards of the school and those relevant criteria of professional associations with which the department must comply.

1. **Teaching:** Because the DFPA serves an undergraduate body exclusively, it has a two-pronged mission of preparing students for entry into the creative work and/or fulfilling the prerequisites for entry into graduate school. The very nature of the disciplines of art, dance, music, and theatre requires fine mentor-based teaching. Moreover, the curriculum has been developed in a Jesuit Liberal Arts tradition. Therefore the evaluation of teaching is paramount among the department's criteria for tenure and promotion. The exchange between student and instructor takes place in two vocabularies: the one sensory and the other verbal. Because communication between teacher and art student is complex, immediate and intimate, ease and efficacy of teaching style is crucial. The pedagogical conversation continues outside the classroom in the form of academic and professional career counseling. Here the instructor's ability to serve as a model and guide is made more specific.

- a. **Responsive Curriculum:** The following criteria shall be used in the evaluation of effective teaching: student opinion as evidenced in course evaluations, peer review, annual classroom visitation by the chairperson and a senior faculty member, adherence to the detail of course syllabi and the quality of preparation of demonstrations and lectures. Other factors to be appraised include the preparedness of one's students for successive courses, and one's students' ability to write and speak intelligently about the arts and culture.
 - b. **Student Consultation:** In response to the departmental mission statement, a faculty member is expected to devote a considerable amount of time in student consultation. DPFA faculty are expected to advise majors and mentor seniors for capstone experiences. Unique to this department is the demonstrated willingness of faculty members to accept time-consuming contact with individual students in preparation for exhibitions, performances, and senior papers.
2. **Scholarship:** To teach effectively it is essential that faculty members maintain an awareness and competency in all the contemporary trends relating to the fine and performing arts. Research is essential to good pedagogy. Fine and performing arts research takes a wide range of forms, but can generally be categorized by three major groups.
- a. **Publication, Composition, Choreography, Performance, Direction, Design, Playwriting, Dramaturgy, Exhibition, and Papers:** Papers read in professional symposia or conferences, conceiving, organizing and chairing conference sessions, work produced or published in refereed journals, in book form, in recital or concert halls, theatres, or in juried and invitational gallery display, or professional graphic design projects are the most accepted examples of published scholarship. However, in compliance with the mission of the department, other areas of professional collaboration such as contractual commissions with clients are accepted as scholarship "publication." Since these categories of scholarship can hardly be exhaustive, given the diversity and changing technologies of the artistic field, candidates are free to cite additional examples and, in fact, are encouraged to do so. The limiting factor is that such "new" areas be entered only with the knowledge and prior approval of the chairperson. In this way, the evolution of a new art, musical field, or experimental dance or theatre is not precluded. It is presumed that in all instances of scholarly research and/or creative activity and the quality of these "public" works can be evaluated by professional standards and scholarly recognition as well as winning grant awards.
 - b. **On-going Creative Research:** The department views quality of research as equal to, if not more important than, quantity of production. Consequently, on-going research is an essential element in the scholarly development of all faculty. This research may take the form of visual, aural, or kinetic creative experimentation, dramaturgy, new play development, collaborative workshops, experiments in theatre design, advances in stage technology, pre-production research, or the conduct of research preparatory to publication. While these researches have not been "validated" by public recognition, they have significant impact upon the teaching process inasmuch as they broaden the skills of the teacher. The quality of such research can be appraised annually by the chairperson in consultation with experts. Recognition of achievement relies upon both internal and external evaluation.
 - c. **Grants and Awards:** Grants, awards and participation in professional societies are an expected part of a teaching faculty's annual assessment. The awarding of financial assistance for research support indicates a measure of professional recognition. Positions of responsibility in professional societies, as well as the frequent chairing of sessions and presentation of papers at conferences are also measures of peer recognition.

3. **Service:** However important service to the department and the university may be in terms of non-class time commitments, it must be recognized that such service is considered less important than teaching and scholarship. Thus a faculty is alerted not to be tempted to substitute service for pedagogy and scholarship. Nevertheless, within the department service marks a great colleague. Four sub-divisions are in this category.
 - a. **Service to the University:** Committee work, collaboration with other units of the university and administration either within the department of the university may be considered. It is essential that faculty recognize and fully accept their responsibilities to the Jesuit mission of the university to "work for knowledge that is in the service of humanity" and to "search for truth". This charge not only involves teaching in a way to foster these goals, but regular attendance at academic functions and participation in university sponsored panels and symposia.
 - b. **Service to the Department:** This involves a wide range of expectations besides special assignments directed by the chairperson. Such tasks include review of student portfolios; preparation of students for departmental and solo recitals and concerts; aid in the many aspects of theatrical production: mentoring student directors, designers, stage managers and actors in productions, coaching for auditions, participation in formal and informal critiques of performance; drafting of documents; committee assignments made by the chairperson; advising, and consultation by senior faculty to junior faculty colleagues. In the case of Art History faculty, it is expected that visual resources be maintained properly and updated continuously in the interests of course development. Studio Visual Arts faculty are responsible for jurying student portfolios, the on-going operation and maintenance of studio equipment, and overseeing media orders. Dance faculty are responsible for maintenance of the dance studios, development of dance resources and preparing students for an Informance. Music faculty are responsible for the development of music resources, upkeep of instruments and electronic equipment and participation in semester juries. Theatre faculty are responsible for the on-going condition of production facilities and technical resources and participation in semester student evaluations. It is pre-supposed that the faculty will always collaborate in a generous and supportive spirit.
 - c. **Service to the Community:** The spirit of the University Mission, "living for others," ought to motivate this important service that faculty offer to neighboring organizations and institutions. It should be noted that community outreach and public programming lectures, exhibitions, design, dance, theatrical and musical performances, particularly enhance the reputation of the institution, provide a tool for recruitment, and culturally enrich the community.
 - d. **Service to the Profession:** The active professional engages in various types of professional service, which may include but is not limited to serving on boards of professional organizations, panels, art jury competitions and doing peer reviews.

C. Occasions of Evaluation

1. **Annual Review:** By the calendar date established by the dean, all full-time faculty members, (tenured, tenure-track, and contracted) complete an evaluation for the previous year. A subsequent interview with the chairperson offers support and/or criticism of one's performance and provides an opportunity to clarify details of that performance. The chairperson may register any performance deficits that invite improvement in the coming year. There is an annual class visitation by the chairperson and a senior professor for non-tenured faculty. The written remarks concluding these visitations, the student course evaluations, and the signed faculty assessment become an active part of the faculty file to be drawn upon by the department chairperson when evaluated for the granting of tenure and promotion.

2. **Promotion and Tenure Process:** The Faculty Handbook criteria for the decision of tenure states that "tenure is usually granted to those faculty members whose performance gives evidence of scholarship and productivity which, if sustained, would permit promotion to the rank of professor." Ordinarily, at the conclusion of the fifth year of teaching, a faculty member is considered for tenure. The candidate formally petitions CAS in the fall semester of his/her sixth year. This process is initiated in the spring semester of the fifth year by the candidate's letter of intent to the chairperson. An extensive set of documents are gathered for consideration by the DFPA Promotion and Tenure Committee and delivered to the DFPA P&T Committee chairperson no later than July 1 prior to the beginning of the sixth year. Responsibility for the compilation of materials lies with the candidate. The candidate is responsible for assembling the materials other than the external and internal peer evaluations after initiation. All candidates must submit a Cover Sheet, a Personal Statement describing his/her teaching philosophy and an assessment of his/her role within the department, college, and university, current Curriculum Vitae and mid-probationary review documents from the senior administration in the format outlined by senior administration. Additional documents submitted for review within the following categories of evaluation include:
- a. **Teaching.** The record of teaching as accounted for by student evaluations, syllabus and curriculum development, the visitation remarks of senior faculty, and the observations of the chairperson,
 - b. **Scholarship.** The record of scholarship will be attested to by examples, copies, and reviews of publications and/or creative works/productions; a description of grants, awards, or other recognitions of scholarship; an evaluation of one's "Work in progress"; a review of scholarship by at least six external evaluators who are experts related to the candidate's field but without personal connections to the candidate composed of half chosen from a list generated by the Promotion and Tenure Committee and half chosen from a list generated by the candidate. In the performing arts, the evaluation of on-campus and off-campus work by faculty peers and/or outside experts should be organized by the director of the candidate's division or department chairperson. In consultation with the chairperson, each faculty member will select mutually determined activities for evaluation.
 - c. **Service.** The acknowledgments, letters of appointment and other pertinent documents will account for the record of service to the university, the department, the community, and the profession.

All relevant materials will be made available to the DFPA Promotion and Tenure Committee prior to the actual review so that there is adequate time to peruse these documents.

After meeting together to discuss the application, members of the Tenure and Promotion Committee will vote in secret on two issues: the granting of tenure and the application for promotion. The vote and summary of the discussion will be forwarded on to the department chairperson. In all instances, the candidate is excluded from the discussion. All reflections by the committee and the chairperson are kept in confidence.

The process at the department level concludes when the chairperson forwards both the Promotion and Tenure Committee's letter and the chairperson's assessment of the candidate's application to the Dean of the CAS. It is the chairperson's responsibility to inform the candidate of both the committee's and chairperson's recommendation, (yeah or nay but not the actual vote,) and serve as the conduit of information to the Dean.

3. **Review for Full Professor:** Promotion to full professor is ordinarily awarded to a faculty member who has a sustained record of excellence in teaching and research, who has achieved regional, national or international recognition for a record of excellence in scholarly research and/or creative work outside the university, who has made ongoing contributions to his/her

field of learning and to the university, and whose achievements make it likely that he/she will continue to develop as a scholar and teacher.

After meeting together to discuss the application, members of the Tenure and Promotion Committee will vote in secret on the application for promotion. The vote and summary of the discussion will be forwarded on to the department chairperson. In all instances, the candidate is excluded from the discussion. All reflections by the committee and the chairperson are kept in confidence.

The process at the department level concludes when the chairperson forwards both the Promotion and Tenure Committee's letter and the chairperson's assessment of the candidates' application to the Dean of the CAS. It is the chairperson responsibility to inform the candidate of the both the committee's and chairperson's recommendation, (yeah or nay but not the actual vote,) and serve as the conduit of information to the Dean.

II. Specific Nuances of DFPA Criteria

The specific nuances in teaching and scholarship are guidelines assembled in accordance with the National Association of Schools of Art and Design, National Association of Schools of Dance, National Association of Schools of Music, National Association of Schools of Theatre, Association for Theatre in Higher Education, and US Institute for Theatre Technology.

A. Teaching

Beyond the traditional classroom duties, DFPA faculty engage in activities requiring additional time commitments such as mentoring, internships and independent study. All areas of teaching fine and performing arts increasingly involve the assimilation of technology, which also places the burden upon all instructors to keep current with software and their application potential.

B. Scholarship and Creative Activity

The mission of the DFPA views scholarship and research as that which makes one: an active participant and creator of the arts; current in one's discipline; and contributes new knowledge and original works to the arts and scholarly community. Specifically, that is encompassed within the following:

1. **Art History:** Typical scholarship and research includes publication of books or book chapters; publication of articles or reviews in recognized journals; presentation of scholarly papers at professional conferences; presentations at workshops and symposia; functioning as a professional consultant; curating exhibitions; submission of grant proposals and receipt of research grants; and active participation in national, regional, and local professional organizations. It is recognized that active participation in professional societies is an activity associated with academic stature.

Annually, it is expected that art historians will deliver a paper at a professional conference or produce or publish one article or review. By the time of the final review, at least one book length publication or four in-depth articles in recognized national or international publications (or their equivalent) suitable for external peer review and evaluation should be completed.

2. **Studio Art:** For studio faculty, creative work and research are equivalent to publication. Typical scholarship includes group shows, one person shows, acceptance into juried competitions; commissions; design solutions; publication of works in the form of photographs, lectures, monographs, journals and books; submission of grant proposals and receipt of grants.

Annually, it is expected that studio faculty will participate in a single competitive juried show or visual production subject to peer or critical review but the department evaluates the total

productivity of the artist over a more extended period of time. . . By final evaluation, the department expects two or three one-person shows (or their equivalent), participation in a number of group exhibitions, juried or invitational exhibitions of artwork and professional commissions. For studio art faculty specifically involved in scholarly activity at least one book-length publication or four articles in recognized national or international publications should be completed. Given that the department's mission encompasses both theory and practice, publications may include work of both scholarly and/or practical application, including, but not limited to, scholarly monographs, edited collections, translations, textbooks, and so forth.

3. **Visual Communication:** For visual communication faculty, creative work and formal research are equivalent to publication. Typical creative work includes the design of publications, web sites, multimedia presentations, logotypes, identities, and advertising based on client commission. Creative work can sometimes involve the production of design work more appropriately classified as fine art. Formal research includes writings that contribute to knowledge about the theory, history, and practice of graphic design.

Annually, it is expected that visual communication faculty will engage in many projects of varying levels of complexity **subject to peer or critical review**. By the final evaluation, the department expects the completion of five major projects. For visual communication faculty specifically involved in scholarly activity at least one book-length publication or four articles in recognized national or international publications should be completed. Given that the department's mission encompasses both theory and practice, publications may include work of both scholarly and/or practical application, including, but not limited to, scholarly monographs, edited collections, translations, textbooks, and so forth.

4. **Dance:** For dance faculty, creative work and research are equivalent to publication. Typical creative work includes, formal study of diverse physical training techniques, rehearsal, composition, workshops and teaching master classes, research in preparation for dance events, reports and presentations reviewed by peers in refereed journals, commissions, juried awards, recitals, performance of choreography composed by self and others, compositions, the direction of ensembles and groups (open to critical review) and submission of grant proposals and receipt of grant. Performances beyond the normal teaching load should be considered as creative production or professional service. .

Annually, it is expected that dance faculty will have choreographed, performed, or restaged work in one production, published an article, or have a draft of new choreography or book chapter in progress. . . By final evaluation, research and work on a minimum of five productions (at least three of these productions must receive peer review from distinguished artists outside of the university) should be completed. Dance faculty specifically involved in scholarly activity at least one book-length publication or four articles in recognized national or international publications should be completed. Given that the department's mission encompasses both theory and practice, publications may include work of both scholarly and/or practical application, including, but not limited to, scholarly monographs, edited collections, translations, textbooks, and so forth. The book and/or articles must have received external peer review.

5. **Music:** For music faculty, creative work and research are equivalent to publication. Typical creative work includes: performance in a major concert (either as a soloist, chamber musician, composer, conductor, or collaborative artist) with appropriate repertoire, composition of a major piece, presentation of a paper, publication of an article or initiation of learning and studying new repertoire, a new major composition, or research on a paper or book; documentation of musical or research activities, in an appropriate manner, adjudication of a prestigious venue.

Annually, it is expected that music faculty will have completed a major project of the kind mentioned above. For those involved in scholarship, significant progress should be made toward the goals of the final evaluation. By final evaluation, a minimum of five major creative works should be completed and premiered in professional venue. In addition, at least three of those creative works (performances or compositions) must receive peer review from distinguished artists outside of the university. Music faculty specifically involved in scholarly activity at least one book-length publication or four articles in recognized national or international publications should be completed. Given that the department's mission encompasses both theory and practice, publications may include work of both scholarly and/or practical application, including, but not limited to, scholarly monographs, edited collections, translations, textbooks, and so forth. The book and/or articles must also have received external peer review. It is recognized that a single creative work of unusually high significance may substitute for the quantity of such creative endeavors.

- 6. Theatre:** For theatre faculty, creative work and research are equivalent to publication. Typical creative work and scholarship includes: submission of grant proposals and receipt of grants; writing, translating, directing, dramaturging, designing, performing or otherwise participating in a professional production; publication of books or book chapters; publication of articles or reviews in recognized journals; delivery of a conference paper; participation on a conference panel; research for professional organizational activities; attendance at or facilitation of workshops and master classes; research awards; research for on-campus production work; research in progress inclusive of scholarship and creative activity; faculty development activities. These are subject to both on campus and off campus peer evaluation.

Annually, it is expected that theatre faculty will have directed, choreographed, acted in, or designed one professional production, or delivered a paper at a professional conference or published an article, or have a draft of a new play or book chapter in progress. By final evaluation, research and work on a minimum of five productions should be completed, at least three of which must receive external peer review. For theatre faculty specifically involved in scholarly activity at least one book-length publication or four articles in recognized national or international publications should be completed. Given that the department's mission encompasses both theory and practice, publications may include work of both scholarly and/or practical application, including, but not limited to, scholarly monographs, edited collections, editions of plays, translations, textbooks, and so forth. The department recognizes that theatre faculty may be active as both artists and scholars and will consider a substantial body of work combining any of the items listed above.

In all DFPA divisions, the significance of the work will be determined by taking into consideration:

- ◆ The prestige and visibility of the publication, recording, presentation, or performance.
- ◆ The forum (local, regional, national, international) of the publication, recording, presentation, or performance.
- ◆ The selection process for the publication, recording, presentation, or performance (peer review or invitation).
- ◆ Evidence of critical review.
- ◆ Evidence of ongoing peer recognition as a composer, performer or scholar (such as repeated invitations to perform or present, evidence of publication, or distribution of compositions/arrangements).

These guidelines are subject to the provisions of the Loyola University Faculty Handbook (2009), which will supersede the former in cases of apparent conflict. All revisions of the guidelines must be approved by the appropriate deans, committees, and the Senior Academic Officer.

These guidelines were initially approved by the DFPA faculty in 2009, and revised on the request of the CAS dean in 2010. There were edited again in November 2013 on the request of the senior administration and approved by the DFPA tenured and tenure-track faculty in December 2013.